

PROPOSAL - THE SHADOW CHASE by Al Wong

curated by Steve Anker

San Francisco artist Al Wong and Steve Anker (Artistic Director of the San Francisco Cinematheque) are applying to Capp Street's Experimental Projects Program for a Site Specific Installation, The Shadow Chase. This is an original work especially conceived for Capp Street's Upper Rear Gallery that depends on viewer participation for its execution. The preferred period we would like The Shadow Chase installed is from mid-January through mid-March, 1991 (totalling 5-6 weeks).

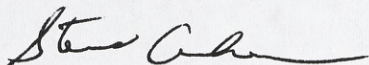
The Shadow Chase is consistent with Al Wong's recent sculptural and installation pieces in that its primary mode of communication is experiential and perceptual, using a minimum of elements to create an environment in which the viewer's awareness of light and space becomes highly focused and sensitized. Upon entering the Upper Rear Gallery, each spectator finds her/himself alone in the room. As he/she moves through the space a series of carefully placed lights are sequentially activated, each light responding to the slightest shifts of visual or aural movement. Depending on the speed and direction each spectator moves, the lights will flash on or off accordingly. The center pole in the room becomes a dominant feature of The Shadow Chase, as the shadows it creates continually redefine the space according to the viewer's position - sometimes it obscures large portions of the room (as when a light illuminating it is mounted directly behind), other times it will darken the floor or ceiling (depending on how high or low the light illuminating the pole is hung). The effect is truly like a series of moving pictures (clearly an outgrowth of Wong's experience as a filmmaker), except that it is improvisational and solely activated by each individual spectator.

In addition to offering viewers a remarkable perceptual experience, The Shadow Chase works on other levels: it creates an environment that confronts individuals with being alone, metaphorically suggesting the quality of surprise and instability ever-present in urban landscape; it offers a vivid experience in ways familiar space can be transformed through variations in such basic elements as lighting; and it provides a fundamental and visceral understanding of the nature of time and change through shifts in sequencing. The latter is particularly representative of Al Wong's overall aesthetic and achievement: in all of his films, performances, and installations, there is a strong sense of precision and economy of means, and of organic interplay between each piece's concept and form.

In conjunction with The Shadow Chase Al Wong will lecture on his work at Capp Street Project/AVT and present an evening of projected-light performances and films at the San Francisco Cinematheque.

If additional information is requested I can be contacted at:

Steve Anker
San Francisco Cinematheque
480 Potrero Ave.
San Francisco, CA 94110
(415) 558-8129



AL WONG BUDGET

16 sound sensors	@ \$45.00 each	= \$ 720.00
16 light sensors	@ 45.00 each	= 720.00
32 spotlights	@ 4.00 each	= 128.00
Wire		= 100.00
Paint (matte black for room)		= 10.00
Curtain material for doorway		= 50.00
Monitor/guards (students or interns)	@ 50.00/week	= 250.00
Gaffer's tape		= 20.00
16 fixtures	@ 5.00 each	= 80.00
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		Total \$2,078

Steve Anker and the San Francisco Cinematheque is asking the Capp Street Foundation for \$2,500 towards expenses in producing The Shadow Chase. In addition to the above-detailed items necessary for materials, there will also be a \$200.00 Artist honorarium and \$200.00 Curatorial honorarium (to be absorbed by Cinematheque expenses in helping Al Wong produce the installation).

Attachments:

Resume, Al Wong

Steve Anker

Slides of earlier Wong installations

Drawing of proposed installation

return envelope

**Capp Street Project/AVI
Experimental Projects 1989**

General: Four mid-size, independently curated exhibitions each year.
 Total Budget: \$2,000 / exhibition
 Location: 270-14th Street, San Francisco, CA. Upper rear gallery.
 Room Dimensions: 30' x 30', 8' to 17' high ceilings, generous natural light
 Submissions: Open. Final selections are approved at the quarterly meetings of the Program Committee.
 Application: First Phase: Submit a letter of intent. Support materials optional (include SASE). You will be contacted about submitting a full proposal. Second Phase: Submit 10 slides of previous work; a biography or resume; a one-page description of your proposal; and a self-addressed stamped envelope for return of slides.
 Address: Experimental Projects, Capp Street Project: AVT, P.O. Box 40339, San Francisco, CA 94110.
 Inquiries: Richard Pinegar, Project Coordinator, 415-626-7747

Experimental Projects is a new exhibition program consisting of four installations/exhibitions each year presented independently of Capp Street's Residence Program. Its purpose is to provide a wide variety of creative individuals with the opportunity to organize and present art exhibitions in a gallery/museum context. Artists, musicians, performers, videographers, graphic designers, architects, writers and laypeople alike are invited to submit proposals which question the traditional nature of presenting art and challenge the boundaries of contemporary art.

Experimental Projects was developed as a sandbox for a variety of contemporary artists, curators and other creative individuals who might not otherwise be free to experiment with their ideas in the museum environment. It creates many new opportunities for emerging artists and curators to participate in Capp Street and to have their ideas seen in a professional environment along with the site-specific installations of the resident artists. Its multi-disciplinary nature encourages collaborations between artistic and non-artistic disciplines alike. For example, we are interested in proposals which investigate issues in contemporary culture through collaborations non-art disciplines such as anthropology, media, politics, environment, sociology, psychology, science and other areas. We also encourage collaborations between local artists and students of all ages, seniors, multi-cultural, and other under-represented groups.

Applicants should first submit a letter of intent. Full proposals are requested by the staff and Program Committee. Proposals are considered based on the strength of the concept, originality and feasibility. The staff selects quality proposals for recommendation to the Program Committee for approval. The Program Committee convenes quarterly and is comprised of community arts professionals, educators and artists who are both members of the board and invited guests.

Program Staff: Ann Hatch, Executive Director; Susan Miller, Program Director; Richard Pinegar, Project Coordinator.

Program Committee: Stephen Thomas, printmaker and teacher; Stephen Singer, merchant and painter; Moira Roth, historian and critic; Enrique Chagoya, installation artist and gallery director; Jim Melchert, artist and teacher.

Each curator is provided with a budget of \$2,000 with which to organize their exhibition and to cover their fees. Full directorial responsibility and budget management is given to the curator.

The curator is expected to install and de-install the project on a timely basis and to write a brief explanation or creative piece for public dissemination. The curator is also asked to present at least one free gallery talk or performance in conjunction with their exhibition.

In return, Capp Street provides significant support by offering a professional exhibition space; facilitating press coverage and generally promoting the project; soliciting in-kind donations, when possible, to augment the budget; providing volunteer support; hosting an public reception; creating and mailing announcements; conducting gallery talks with school and other groups; providing photographic documentation; and creating a permanent record of the exhibition by including it in Capp Street's biennial catalog.

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Capp Street's mission is to provide significant administrative and financial support for contemporary artists to create and present site-related installations in San Francisco, to activate an environment that encourages public involvement in the genre, and to generally contribute to the evolution and communication of new ideas in contemporary art.

In March of this year, the Capp Street Project relocated its installation and office site to a new facility on 270-14th Street, just a few blocks from its former location at 65 Capp Street. Once the home of an auto-detailing shop called Auto Visual Techniques (AVT), Capp Street renamed itself at this new location as the Capp Street Project/AVT. The original house will continue as the residency and studio site for artists in the Residency Program. Capp Street's exhibition program has expanded in this new facility to include 4 site-related art installations by resident artists, a new exhibition series called Experimental Projects, guest lectures and public events.

Funding for the Capp Street Project is provided in part by the California Arts Council; Grants for the Arts; National Endowment for the Arts; California Tamarack Foundation; Carver Foundation; Columbia Foundation; The Gap; Walter and Elise Haas Fund; the Koret Foundation; Lannan Foundation; LEF Foundation; Santa Fe Pacific Corporation; San Francisco Foundation; Mrs. Phyllis Wattis; Zellerbach Family Fund and our membership.

Movement: sensors

Sand sensor - 45

Light sensor - \$45 ea X 16 (32) - \$1440

16 apt. X \$4.00 - 64 (@ X 2) = \$128

Wire - - \$1.00

Paint (Mat black) - \$1.0

~~Curtain~~

Curtain - \$50

Monitors (\$50/week) - 250

Cables tape - \$20

Fistines 16 X \$5.00 (ea.) \$80

2,078

Doesn't include reception, amment / poster / & mailer,

\$300 -

On capp piece, lecture / ~~discussion~~ with Check every part
~~lecture~~

Check every: 3 parts / outdoor piece; 1 hr. film.

Metaphor - Urban life - running; psychological presence always lurking

Mitchell - Wilcox show but otherwise other places nationally.
Even though well-respected & requested nationally

Preferred time: 5-6 weeks between late Jan - though March preferred